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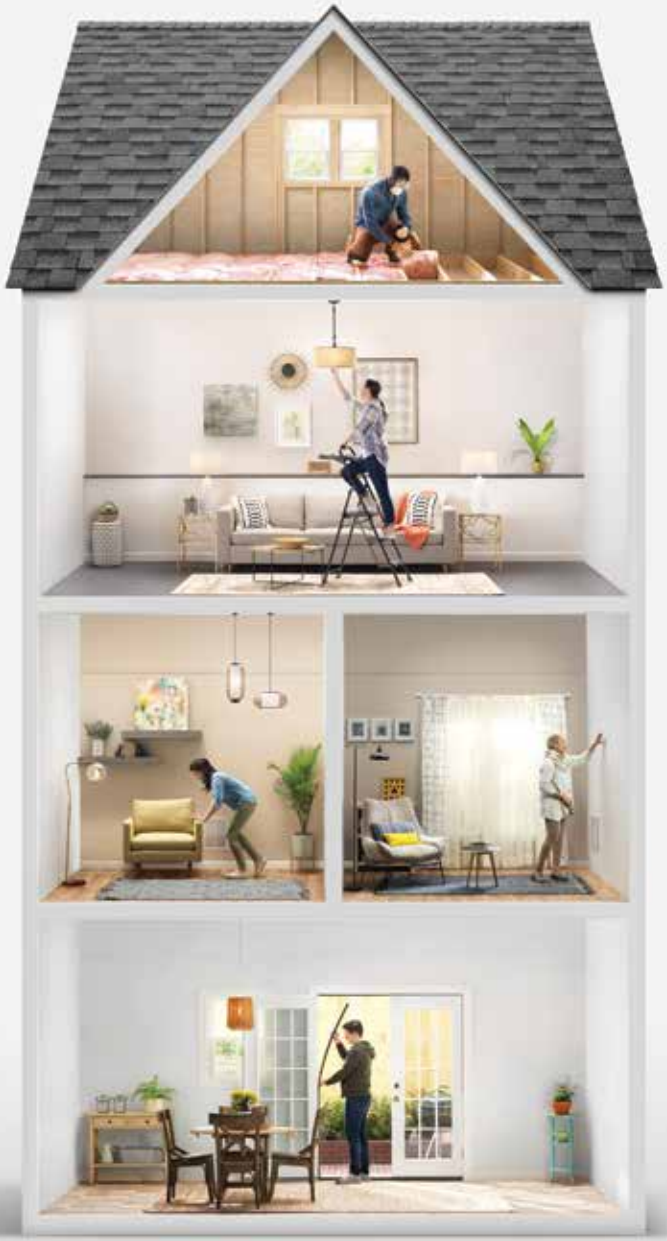
JUNE 2019



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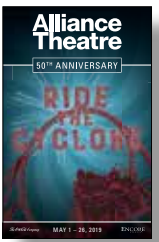

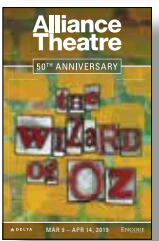

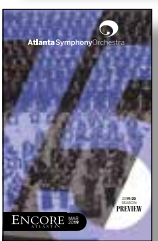

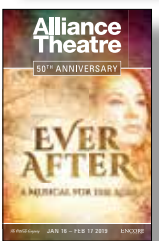

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ENCORE ATLANTA is published monthly by B2 MEDIA, LLC.
P.O. Box 1377 | Columbus, Georgia 31902
Phone 678-837-4004

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ASO | HIGH NOTES

DEAR FRIENDS,

As we close our 74th season, I would like to say thank you to everyone who has helped make this season such a tremendous success. From our world-class Orchestra and Chorus, to our vibrant and engaged Board of Directors, to our talented administrative team, to our thousands of donors, subscribers and volunteers, I say thank you.

There is one person who I must single out and give special thanks, and that's Howard Palefsky, who completes his term as Chair of the Atlanta Symphony Orchestra Board this month. Under Howard's leadership, we have made great strides and are well positioned for future success. The following are just a few highlights from his tenure.

- We completed the $25 Million Musicians' Endowment Campaign, two million dollars above goal and two years ahead of schedule.
- We successfully extended the Musicians' Collective Bargaining Agreement, six months ahead of its expiration.
- Our financial stability has grown as we announce our fifth consecutive year with a budget surplus.
- The Delta Classical Series will surpass its revenue goal by $200,000 this year, with 16 sold-out concerts and an average of 90% of seats filled.
- Revenue, performances and subscribers have doubled for the Family Concert Series.
- At printing, donors had given $1.7 million in new or increased donations this year.
- A memorable and newsworthy Talent Development Programs 25th Anniversary celebration.
- The framework is in place for a new five year Strategic Plan.
- Work is well underway on the search for the ASO's next Music Director, as we prepare for our 75th Anniversary season and Maestro Spano's 20th and final season.

Howard and his wife Vicki are extraordinary leaders who have made a tremendous impact on the arts in Atlanta. Thank you both for your generosity, and thank you, Howard, for everything you have done to help set the stage for the Atlanta Symphony Orchestra's future. Please join me in thanking Howard and in welcoming the new Atlanta Symphony Orchestra Board Chair, Janine Brown.

Here's to a safe and relaxing summer.

With my best wishes,

Jennifer Barlament

Jennifer Barlament, Executive Director

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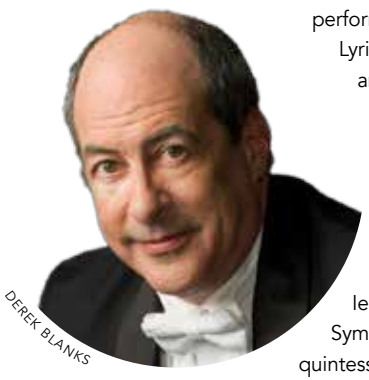
ASO | MUSIC DIRECTOR

ROBERT SPANO

Robert Spano, conductor, pianist, composer and teacher, is known worldwide for the intensity of his artistry and distinctive communicative abilities, creating a sense of inclusion and warmth among musicians and audiences that is unique among American orchestras. Beginning his 18th season as Music Director of the Atlanta Symphony Orchestra, this highly imaginative conductor is an approachable artist with the innate ability to share his enthusiasm for music with an entire community and concert hall. A fervent mentor to rising artists, he is responsible for nurturing the careers of numerous celebrated composers, conductors and performers. He enjoys collaborations with composers and musicians of all ages, backgrounds and ability, especially through his leadership of the Atlanta School of Composers. As Music Director of the Aspen Music Festival and School since 2011, he oversees the programming of more than 300 events and educational programs for 630 students and rising artists.

He has led ASO performances at Carnegie Hall, Lincoln Center, and the Ravinia, Ojai and Savannah Music Festivals. Guest engagements have included the New York and Los Angeles Philharmonics, the San Francisco, Boston, Chicago, Oregon, Utah and Kansas City Symphonies, and the Cleveland, Philadelphia, and Minnesota Orchestras. Internationally, Maestro Spano has led the Orchestra Filarmonica della Scala, BBC Symphony, Amsterdam's Royal Concertgebouw Orchestra, Orquestra Sinfonica Brasileira, Orquestra Sinfonica Estado Sao Paulo, the Melbourne Symphony in Australia and the Saito Kinen Orchestra in Japan. His opera performances include Covent Garden, Welsh National Opera, Lyric Opera of Chicago, Houston Grand Opera, and the 2005 and 2009 Seattle Opera productions of Wagner's *Ring* Cycle. Spano also holds a conductor residency with the Colburn School Orchestra in Los Angeles.


DEREK BLANKS

Highlights of the 2018-19 season include Spano's Metropolitan Opera debut, leading the US premiere of *Marnie*, the second opera by American composer Nico Muhly, with Isabel Leonard, Janis Kelly, Denyce Graves, Iestyn Davies and Christopher Maltman. With the Atlanta Symphony Orchestra, programs include the Music Director's quintessentially rich, diverse pairings of contemporary works and cherished classics, welcoming seasoned guest artists and many new faces.

With a discography of critically-acclaimed recordings for Telarc, Deutsche Grammophon, and ASO Media, Robert Spano has won six Grammy® Awards with the Atlanta Symphony. Spano is on faculty at Oberlin Conservatory and has received honorary doctorates from Bowling Green State University, the Curtis Institute of Music, Emory University, and Oberlin. Maestro Spano is one of two classical musicians inducted into the Georgia Music Hall of Fame and makes his home in Atlanta.

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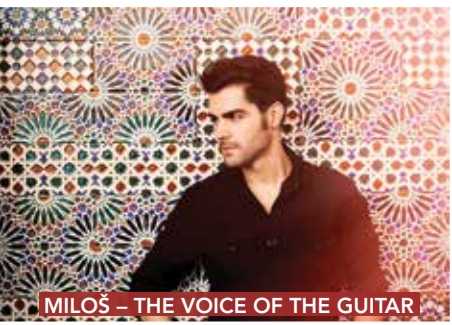

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Juan de Gomar

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Bruce Kenney

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Stuart Stephenson
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TROMBONE

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Brian Hecht

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Brian Hecht
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ANDRUS

WALTON

The ASO will be saying farewell to four of its longest-serving members this season, as Principal Horn Brice Andrus and violinists Frank Walton, Carol Ramírez and David Braitberg retire after a staggering combined 191 years of service.

Andrus joined the ASO in 1967, while "failing Pre-Med at Georgia State." Walton joined that same year, after auditioning for Robert Shaw "in a very cold music store in New York City." Ramírez moved from Boston to join the ASO in 1974. Braitberg followed in 1977, surprising himself by winning his very first major orchestra audition.

Asked about what made their first few seasons memorable, Walton remembers sharing performance space at the old City Auditorium with pro wrestling, and Andrus recalls rehearsing in the Braves' locker room. Braitberg's post concert routine found him jamming with blues and jazz artists at local clubs. "Atlanta was quite a party paradise in the late seventies," he adds. Ramírez values most her years of performing under the baton of Robert Shaw.

Any fond recollections of more recent seasons? All said they cherish memories of touring Europe in 1988 and 1991. "The performance of Beethoven's Ninth in East Berlin was something I'll never forget," says Walton. "The Wall was still up." Braitberg adds, "It felt slightly dangerous." Walton also shared special memories of playing at President Carter's inauguration, and the 1996 Olympic and Paralympic Games. And Ramírez recalls "the Mahler 2nd Symphony recording under Maestro Levi stands out in particular as my husband and fellow ASO violinist Juan loaned the Orchestra his Salamanca Cathedral Bells. The ASO truck backed in our driveway, whisked them out of our backyard and had them hanging on stage that day! Hearing them in the performance and recording was very special."

And how do they plan to spend their retirement? Ramírez plans on performing chamber music and teaching privately, as well as spending time with her children and grandchildren. Walton plans on finding "a quieter place, with a sea breeze and an active arts community." Braitberg looks forward to fishing, travel, cooking, and antique vehicle restoration (which may include rescuing his 19-year-old daughter from check-engine-lights). And Andrus, ever-ambitious, will work on "getting a six-pack, not drinking one."

The entire ASO community congratulates these stellar musicians on their decades of music-making. We are deeply grateful for their contributions to our Orchestra and our city, and we wish them every happiness as they take a final bow, shrug off their formal concert attire, and embark on new adventures.

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Violinist

Wei Lin
Violinist

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ATLANTA FESTIVAL ACADEMY
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Advisory Council

The Atlanta Symphony Orchestra Advisory Council is a newly-formed group of passionate and engaged individuals who act as both ambassadors and resources for the ASO Board and staff. The Atlanta Symphony Orchestra extends heartfelt gratitude to the founding members listed on this page.

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The Yamaha custom six-quarter tuba is a gift received by the Atlanta Symphony Orchestra in honor of Principal Tuba player Michael Moore from The Antinori Foundation.

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Concerts of
Thu., May 30, 2019
8:00pm

Sat., June 1, 2019
8:00pm

Sun., June 2, 2019
3:00pm

DONALD RUNNICLES,
conductor

CHRISTINA SMITH,
flute

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LUDWIG VAN BEETHOVEN (1770-1827)
***Leonore* Overture No. III, Opus 72b** (1806)
14 MIN

LEONARD BERNSTEIN (1918-1990)
***Halil*, Nocturne for Solo Flute with Piccolo, Alto Flute, Percussion, Harp and Strings** (1981)
16 MIN
Christina Smith, flute

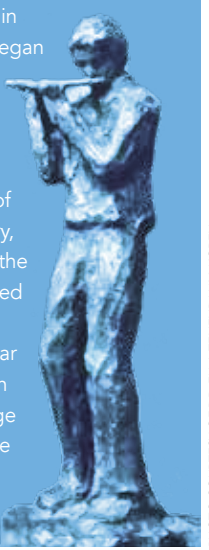
INTERMISSION
20 MIN

LUDWIG VAN BEETHOVEN (1770-1827)
Symphony No. 6 in F Major, Opus 68, "Pastorale" (1808)
43 MIN

I. *Awakening of cheerful feelings upon arriving in the country. Allegro non troppo*
II. *Scene by the brook. Andante molto moto*
III. *Merry gathering of country-folk. Allegro*
IV. *Thunderstorm. Tempest. Allegro*
V. *Shepherd's song. Happy, thankful feelings after the storm. Allegretto*

ABOUT BERNSTEIN'S *HALIL*

Yadin Tenenbaum (1954-1973) was born in Tzahala, Israel. At the age of 11, Yadin began studies with Uri Toeplitz, Principal Flute of the Israel Philharmonic. A gifted flutist, Yadin received scholarships from the America-Israel Cultural Foundation and prizes from the Israel Conservatory of Music. When Yadin enlisted in the military, he was given the option of a position in the Israel Defense Forces Orchestra, but opted for combat duty. In October, 1973, Yadin Tenenbaum, serving as a tank gunner near the Suez Canal, was killed in a battle with Egyptian forces. After his death at the age of 19, Yadin Tenenbaum was awarded the Exemplary Conduct Medal.



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Ken Meltzer
Program Annotator

***Leonore* Overture No. III, Opus 72b** (1806)

LUDWIG VAN BEETHOVEN was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna, Austria, on March 26, 1827. The first performance of the *Leonore* Overture No. III took place in Vienna at the Theater an der Wien on March 29, 1806, as part of the premiere of the revised version of *Fidelio*. The *Leonore* Overture No. III is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

First Classical Subscription Performance: March 16, 1950, Henry Sopkin, conductor.

Most Recent Classical Subscription Performances: March 11-13, 2010, Vassily Sinaisky, conductor.

Beethoven's only opera, *Fidelio*, occupied a special place in the composer's heart. In his Will, Beethoven said of his beloved work: "before all others I hold it worthy of being possessed and used for the science of art."

The creation of *Fidelio* (called *Leonore* by the composer) was hardly an easy process. Toward the end of his life, Beethoven confessed to his friend, Anton Schindler: "Of all my children, (*Fidelio*) is the one that caused me the worst birth-pangs, the one that brought me the most sorrow, and for that reason, it is the most dear to me." Beethoven composed at least three versions of *Fidelio*. The *Leonore* Overture No. III premiered as part of a revised version of the opera, first performed on March 29, 1806.

Beethoven's *Fidelio* is based upon a work created during the French Revolution by lawyer and writer Jean Nicolas Bouilly. It was a story that greatly appealed to Beethoven, a staunch advocate of democracy and freedom. *Fidelio* takes place in 18th-century Spain. The evil governor Don Pizarro has imprisoned the nobleman Don Florestan for daring to speak out against his corrupt regime. In an attempt to rescue her husband, Florestan's wife, Leonore, disguises herself as the young man, Fidelio. This allows Leonore to gain employment at the jail where her husband is imprisoned.

When Pizarro learns that the benevolent minister, Don Fernando, is coming to inspect the prison, he vows to kill Florestan, thereby concealing evidence of his wrongdoing. Leonore discovers her husband in a dungeon. She places herself in front of Florestan, and holds Pizarro at bay with her pistol. The sound of trumpets heralds Don Fernando's arrival. Fernando soon learns of Pizarro's misdeeds and orders him imprisoned. Florestan and all the political prisoners are freed. All hail Leonore as their savior.

The Overture begins with an extended slow-tempo introduction (*Adagio*), featuring a portion of Florestan's prison aria, "In des Lebens Frühlingstagen ist das Glück von mir gefloh'n" ("In the spring days of life happiness has flown from me"). The principal *Allegro* section features the introduction and development of the Overture's principal themes. At the climax of the development section, Beethoven provides one of his most dramatic effects. An off-stage trumpet twice sounds, heralding the approach of the minister, Don Fernando. A recapitulation of the principal themes leads to a series of quiet ascending figures by the strings, masterfully building the suspense almost to the breaking point. The tension is released by the breathless rush of activity in an

overwhelming *Presto* coda, featuring blazing versions of the opening theme and a transformation of Florestan's lament.

These are the First Classical Subscription Performances.

***Halil*, Nocturne for Solo Flute with Piccolo, Alto Flute, Percussion, Harp and Strings** (1981)

LEONARD BERNSTEIN was born in Lawrence, Massachusetts, on August 25, 1918, and died in New York on October 14, 1990. The first performance of *Halil* took place at the Frederic Mann Auditorium in Tel Aviv, Israel, on May 27, 1981, with Jean-Pierre Rampal as soloist, and the composer conducting the Israel Philharmonic Orchestra. In addition to the solo flute, *Halil* is scored for piccolo, alto flute, timpani, four snare drums (high and low), four tom-toms (high and low), bass drum, cymbals (pair), two suspended cymbals (high and low), two gongs (high and low), tam-tam, two triangles (high and low), four wood blocks (high to low), whip (frusta), glockenspiel, xylophone, vibraphone, chimes, and strings.

This work is dedicated "To the Spirit of Yadin and to his Fallen Brothers." The reference is to Yadin Tenenbaum, a nineteen-year-old Israeli flutist who, in 1973, at the height of his musical powers was killed in his tank in the Sinai. He would have been twenty-seven years old at the time this piece was written.

Halil (the Hebrew word for "flute") is formally unlike any other work I have written, but is like much of my music in its struggle between tonal and non-tonal forces. In this case, I sense that struggle as involving wars and the threat of wars, the overwhelming desire to live, and the consolations of art, love and the hope for peace. It is a kind of night-music which, from its opening 12-tone row to its ambiguously diatonic final cadence, is an ongoing conflict of nocturnal images: wish-dreams, nightmares, repose, sleeplessness, night-terrors and sleep itself, *Death's twin brother*.

I never knew Yadin Tenenbaum, but I know his spirit. — Leonard Bernstein

First Classical Subscription Performance: December 7, 1950, Henry Sopkin, conductor.

Most Recent Classical Subscription Performances: March 14-16, 2013, Jun Märkl, conductor.

Symphony No. 6 in F Major, Opus 68, "Pastorale" (1808)

LUDWIG VAN BEETHOVEN was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna, Austria, on March 26, 1827. The first performance of the "Pastorale" Symphony took place in Vienna at the Theater-an-der-Wien on December 22, 1808, with the composer conducting. The "Pastorale" Symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani, and strings.

Charles Neate, a founder of London's Philharmonic Society, spent considerable time with Ludwig van Beethoven in Vienna in 1815. Neate remarked that he had "never met anyone who so delighted in Nature, or so thoroughly enjoyed flowers or clouds or other natural objects. Nature was almost meat and drink to him; he seemed positively to exist upon it."

One of Beethoven's favorite sayings was: "The morning air has gold to spare." Beethoven often received musical inspiration during his long walks in the countryside.

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Regardless of the weather, Beethoven rose early each morning and, with music sketchbook in hand, spent several hours outdoors.

Beethoven composed his Sixth Symphony during a period that spanned the summers of 1807 and 1808. The work Beethoven subtitled "Pastorale Symphony, or a recollection of country life," is a symphonic ode to the wonders of the outdoors. By this stage of his life, Beethoven was increasingly unable to enjoy the sounds of nature he so touchingly and vividly portrays in the "Pastorale." The continued decline of his hearing prompted this revelation in the October, 1802 letter to his brothers, known as the *Heiligenstadt Testament*:

> But how humiliated I have felt if somebody standing beside me heard the sound of a flute in the distance and *I heard nothing*, or if somebody heard *a shepherd sing* and again I heard nothing—Such experiences almost made me despair, and I was on the point of putting an end to my life—The only thing that held me back was *my art*. For indeed it seemed to me impossible to leave this world before I had produced all the works I felt the urge to compose; and thus I have dragged on this miserable existence—a truly miserable existence...

But there is no sense of despair in Beethoven's "Pastorale," the most lyrical of his Nine Symphonies. There are several other factors that set the "Pastorale" Symphony apart from the other eight. It is the only Beethoven Symphony cast in five movements, as opposed to the traditional four. And while several of Beethoven's Symphonies (notably the Third, Fifth and Ninth) have extra-musical associations, the "Pastorale" is by far the most overtly programmatic.

Beethoven himself cautioned listeners that the "Pastorale" Symphony was "More an expression of feeling than a painting." In his sketchbooks, Beethoven observed: "All painting in instrumental music, if pushed too far, is a failure." And to be sure, Beethoven's vivid depictions of a murmuring brook, birdcalls, peasant dances, a violent thunderstorm, and a shepherd's piping are but part of a moving and dramatic symphonic experience.

The "Pastorale" Symphony is in five movements, each with a descriptive title. The first, *Awakening of cheerful feelings upon arriving in the country* (*Allegro non troppo*) opens with the first violins' presentation of a cheerful melody that forms the basis for virtually the entire movement. Beethoven's genius in thematic manipulation is perhaps never more apparent than in the development section, based in great part only upon a descending phrase derived from the second measure of the opening theme. The slow-tempo second movement, *Scene by the brook* (*Andante con moto*) is Beethoven's magical evocation of the flowing waters, as well as the songs of the nearby birds. The final three movements are played without pause. The *Merry gathering of country-folk* (*Allegro*) yields to a fierce *Thunderstorm* and *Tempest* (*Allegro*). After the storm abates, the finale opens with a brief passage for the clarinets and horns suggesting a *ranz des vaches*, the traditional herdsman's call. Out of this passage emerges the principal melody, initially played by the first violins (*Shepherd's song. Happy, thankful feelings after the storm. Allegretto*). The final measures feature a brief (muted) horn reprise of the *ranz des vaches*, capped by two *fortissimo* orchestral chords.

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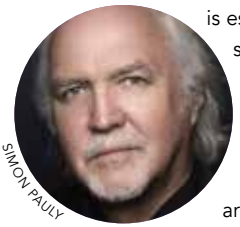
MEET THE ARTISTS

DONALD RUNNICLES, CONDUCTOR

Conductor Donald Runnicles is the General Music Director of the Deutsche Oper Berlin and Music Director of the Grand Teton Music Festival, as well as the Principal Guest Conductor of the Atlanta Symphony Orchestra. He was recently named Conductor Emeritus of the BBC Scottish Symphony Orchestra, having served as its Chief Conductor from 2009-2016. Maestro Runnicles enjoys close and enduring relationships with several of the most significant opera companies and orchestras and is especially celebrated for his interpretations of Romantic and post-Romantic symphonic and opera repertoire which are core to his musical identity.


SIMON PAULY

Runnicles' extensive discography includes complete recordings of Wagner's *Tristan and Isolde*, Mozart's *Requiem*, Orff's *Carmina Burana*, Beethoven's Ninth Symphony, Britten's *Billy Budd*, Humperdinck's *Hansel and Gretel*, and Bellini's *I Capuleti e i Montecchi*. His recording of Wagner arias with tenor Jonas Kaufmann and the Orchestra of the Deutsche Oper Berlin won the 2013 Gramophone prize for Best Vocal Recording, and his recording of Janáček's *Jenůfa* with the Orchestra and Chorus of the Deutsche Oper Berlin was nominated for a 2015 Grammy® award for Best Opera Recording.

Donald Runnicles is a recipient of the Order of the British Empire (OBE) and holds honorary degrees from the University of Edinburgh, Royal Scottish Academy of Music and Drama, and San Francisco Conservatory of Music.

CHRISTINA SMITH, FLUTE

Christina Smith is one of the most sought-after flutists in the country as an orchestral player, soloist, chamber musician and teacher. The 2018/19 season is Smith's 28th season as Principal Flutist of the Atlanta Symphony Orchestra, where she holds the Jill Hertz Principal Flute chair. Smith's flute solos can be heard on over 40 ASO recordings. She has also appeared with the Orchestra numerous times as concerto soloist, in works of Mozart, Vivaldi, Ibert, Rodrigo, Nielsen, Jolivet and Christopher Rouse. Smith performed the southeastern U.S. premiere of Finnish composer Kaija Saariaho's *L'aile du songe*, with Robert Spano conducting.

JEFF ROFFMAN

After graduating from Interlochen Arts Academy, Smith studied at the Curtis Institute of Music as a pupil of the legendary Julius Baker. She has appeared as guest principal flutist with the Chicago Symphony, LA Philharmonic, Vancouver Symphony, Baltimore Symphony, St. Paul Chamber Orchestra and Pittsburgh Symphony. She earned critical acclaim while performing on the latter ensemble's 2010 European Tour.

A prolific and accomplished chamber musician, she has also helped launch a pre-concert chamber music series featuring ASO musicians—a program that began its first official season in 2011/12, and is now thriving both financially and artistically. Smith's longtime collaboration with ASO principal harpist Elisabeth Remy Johnson resulted in the 2008 release of a duet album entitled "Encantamiento."

Equally passionate about teaching, Smith serves on the faculty at Kennesaw State University and Emory University. This week's Bernstein performances are on the only vintage Powell flute made of 14K white gold, handmade in 1950 by Verne Q. Powell.

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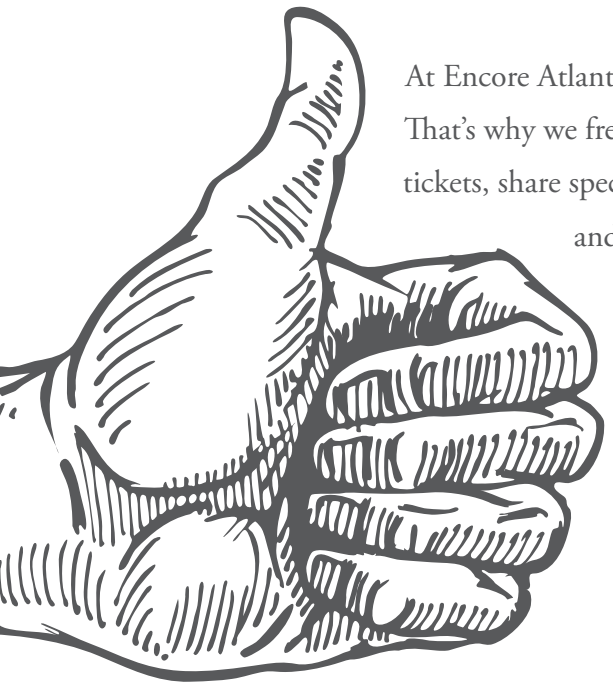

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Concerts of
Thu., June 6, 2019
8:00pm

Sat., June 8, 2019
8:00pm

LUDWIG VAN BEETHOVEN (1770-1827)
Fidelio (1805, rev. 1806, 1814) 2 HOURS, 10 MIN

Act I

INTERMISSION 20 MIN

Act II

English surtitles by Ken Meltzer

The Atlanta Symphony Orchestra Classical Series is presented by DELTA

ROBERT SPANO, conductor

ATLANTA SYMPHONY ORCHESTRA CHORUS,
NORMAN MACKENZIE, Director of Choruses

Don Fernando, a minister of state:
MORRIS ROBINSON, bass

Don Pizarro, Governor of a royal prison:
NMON FORD, baritone

Florestan, a prisoner:
CLAY HILLEY, tenor

Leonore, his wife, using the name Fidelio:
CHRISTINE GOERKE, soprano

Rocco, chief jailor:
ARTHUR WOODLEY, bass

Marzelline, his daughter:
LAURA TATULESCU, soprano

Jaquino, a turnkey:
DAVID WALTON, tenor

First Prisoner:
RICHARD CLEMENT, tenor

Second Prisoner:
STEPHEN OZCOMERT, bass-baritone

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NOTES ON THE PROGRAM

Ken Meltzer
Program Annotator

***Fidelio* (1805, rev. 1806, 1814)**

LUDWIG VAN BEETHOVEN was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna, Austria, on March 26, 1827. The first performance of *Fidelio* took place at the Theater an der Wien in Vienna on November 20, 1805, conducted by the composer. *Fidelio* is scored for two soprano, three tenor, and four bass solos, mixed chorus, piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, two trombones, timpani, and strings.

First Classical Subscription Performances: May 27-30, 1971, Robert Shaw, conductor.

Recording: Telarc CD 80333, "O, welche Lust!" Men of the Atlanta Symphony Orchestra Chorus, Robert Shaw, conductor.

Fidelio, Beethoven's only opera, is based upon a libretto created by the French lawyer and writer, Jean-Nicolas Bouilly (1763-1842). The plot, which Bouilly claimed was derived from an actual incident, recounts the story of a woman who is willing to risk all to rescue her husband from political oppression. *Léonore, ou L'Amour conjugal* (*Leonora, or Conjugal Love*), with a text by Bouilly, and music by Pierre Gaveaux (1761-1825), premiered at the Paris Théâtre Feydeau in 1798. Later, composers Ferdinando Paer (1771-1839) and Simon Mayr (1763-1845) composed operas (1804 and 1805, respectively) to Italian-language adaptations of Bouilly's French text. Joseph Sonnleithner (1766-1835) created a German-language version of *Léonore*, and it was this libretto Beethoven set to music. The original version of Beethoven's *Fidelio* premiered at the Vienna Theater an der Wien on November 20, 1805.

Toward the end of his life, Beethoven confessed to his friend, Anton Schindler: "Of all my children, (*Fidelio*) is the one that caused me the worst birth-pangs, the one that brought me the most sorrow; and for that reason, it is the one most dear to me." And indeed, the creation of *Fidelio* (called *Leonore* by the composer) was not an easy process. Beethoven composed at least three versions of the opera (as well as the three *Leonore* and *Fidelio* Overtures), all the while filling his sketchbooks with revision upon revision. A subsequent version of the opera, reduced from three acts to two, premiered on March 29, 1806. The final (and preferred) version, with a revised libretto by Georg Friedrich Treitschke (1776-1842), premiered in Vienna on May 23, 1814. The opera's multiple versions document Beethoven's tireless quest to create a work of striking economy of expression and irrepressible momentum. Beethoven was finally able to say of *Fidelio*: "before all others I hold it worthy of being possessed and used for the science of art."

Still, Beethoven's *Fidelio* presents considerable challenges for the performers and audience. To be dramatically convincing, the convention of a woman disguised as a young man must be handled with the utmost deftness and sensitivity. Beethoven was often uncompromising in his vocal writing, and the roles of Leonore and Florestan demand singing-actors of extraordinary range, power, and stamina. The first portion of the opera, too, has inspired a fair amount of criticism. Many have found the light touch of several of the opening numbers inappropriate for a tale of heroic rescue from political oppression and attempted murder. But like any great dramatist, Beethoven understood the power of the juxtaposition of elements of light and dark. The cheerful

domestic tranquility in the home of the jailor Rocco intensifies the horror of the suffering of the prisoners held below ground. That, in turn, redoubles the catharsis of their liberation at the hands of Leonore. And of course, the life-and-death struggle is expressed in music by one the art form's singular geniuses. Leonore's description of her husband Florestan's pleading voice applies with equal force to Beethoven's *Fidelio*: "It penetrates the depths of one's heart" ("Sie dringt in die Tiefe des Herzens").

ACT I

The story of *Fidelio* takes place in 18th-century Spain, near Seville. The curtain rises on the courtyard of the state prison. Jaquino, the prison turnkey, professes his love for Marzelline, daughter of Rocco, the chief jailor ("Jetzt Schätzen, jetzt sind wir allein"). Marzelline, however, is in love with Fidelio ("O wär ich schon mit dir vereint"), a young man who now works at the jail.

Rocco enters, looking for Fidelio, who soon arrives, carrying provisions. Fidelio is actually the woman Leonore, in disguise. Leonore has come to work at the prison because she believes her husband, Don Florestan, has been imprisoned there for daring to speak out against the regime of the evil Governor, Don Pizarro. Rocco, unaware of Leonore's real identity, believes that Fidelio loves Marzelline. In a majestic quartet, Marzelline, Leonore, Rocco and Jaquino express their emotions ("Mir ist so wunderbar"). Rocco tells Fidelio that he will make a fine son-in-law, but lectures that money is needed for true happiness ("Hat man nicht auch Gold beineben").

Leonore tells Rocco that she values his trust above all else. Leonore urges Rocco to allow her to accompany him to a secret dungeon, where she believes Florestan is being held captive. Rocco finally agrees, and Leonore prepares herself for the challenge that lies ahead ("Gut, Söhnchen gut, hab' immer Muth").

A march heralds the arrival of Don Pizarro and his guards. Rocco hands Pizarro a series of dispatches, including one that warns the Governor that the benevolent Minister, Don Fernando, is coming to inspect the prison. Pizarro resolves to kill Don Florestan, rather than have his wrongful imprisonment discovered by Don Fernando. Pizarro gloats at the impending triumph he will enjoy over his political enemy ("Ha! welch ein Augenblick!").

Pizarro orders a trumpeter to stand guard at the tower and immediately signal upon Don Fernando's arrival. Pizarro then turns to Rocco and tries to bribe the jailor to murder Don Florestan. When Rocco refuses, Pizarro vows to carry out the deed himself. Pizarro orders Rocco to dig Florestan's grave ("Jetzt, Alter, hat es Eile").

After Rocco and Pizarro depart, Leonore emerges from hiding. She has heard everything, and vows to rescue her husband ("Abscheulicher! wo eilst du hin?... Komm, Hoffnung, laß den letzten Stern"). When Rocco and Jaquino return, Leonore asks the jailor to allow the prisoners to come out of their cells to walk in the courtyard. Rocco finally agrees, and the prisoners emerge, thankful for even the briefest glimpse of sunlight and breath of fresh air ("O welche Lust, in freier Luft"). Rocco tells Leonore that they must immediately go to the secret dungeon and prepare the grave for the prisoner who remains there ("Nun sprecht, wie ging's").

Pizarro angrily rushes in and chastises the jailor for allowing the prisoners to come out of their cells. The prisoners return below as the curtain falls on Act I of Ludwig van

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Beethoven's *Fidelio* ("Leb' wohl, du warmes Sonnenlicht").

ACT II

The second act takes place in Don Florestan's dungeon. Florestan, in chains, awakens and laments his tragic fate. A vision of his beloved Leonore briefly revives Florestan, but the weak man soon falls to the ground ("Gott! welch Dunkel hier!...In des Lebens Frühlingstagen"). Rocco and Leonore enter the dungeon. Leonore desperately tries to find out whether the prisoner is her husband, but it is too dark. Rocco, with Leonore's aid, begins to dig Florestan's grave ("Wie kalt ist es in diesem unterirdischen Gewölbe!...Nun hurtig fort, nur Frisch gegraben"). Florestan begins to talk to Rocco, and Leonore finally recognizes her husband. Florestan begs Rocco to tell his wife that he is still alive and in prison. When Florestan pleads for water, Rocco tells Leonore to give the prisoner what remains in his jug of wine. Leonore also gives Florestan a crust of bread ("Euch werde Lohn in bessern Welten").

Rocco gives the signal to Pizarro that all is ready. Florestan believes that it is the signal for his death, but Leonore urges him to have faith. Pizarro enters and taunts Florestan, but the prisoner boldly confronts his adversary. Just as Pizarro is about to stab the prisoner, Leonore intervenes and reveals herself as Florestan's wife. Pizarro quickly recovers and vows to kill them both, but Leonore holds the governor at bay with a pistol. Suddenly, a trumpet sounds from the tower, heralding the arrival of Don Fernando. Pizarro realizes that his plot has been defeated. He rushes away, followed by Rocco ("Er sterbe! Doch er soll erst wissen"). Alone, Florestan and Leonore celebrate their reunion ("O namenlose Freude").

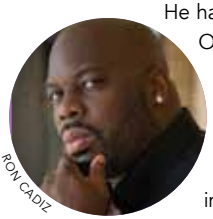
The scene changes to the castle parade ground. The townspeople and prisoners gather for the arrival of the Minister Don Fernando ("Heil se idem Tag, Heil sei der Stunde"). Rocco tells Fernando of Pizarro's evil plan, and Florestan's rescue by Leonore. Fernando orders that Pizarro be punished, and that Leonore remove Florestan's chains. Everyone celebrates the triumph of love and liberty over tyranny as the curtain falls on the second and final act of Ludwig van Beethoven's *Fidelio*.

MORRIS ROBINSON, BASS

Morris Robinson is considered one the most interesting and sought-after basses performing today.

Robinson regularly appears at the Metropolitan Opera, where he is a graduate of the Lindemann Young Artist Program. He made his debut there in a production of *Fidelio* and has since appeared as Sarastro in *Die Zauberflöte* (both in the original production and in the children's English version), Ferrando in *Il Trovatore,* the King in *Aida*, and in roles in *Nabucco*, *Tannhäuser*, and the new productions of *Les Troyens* and *Salome.*

He has also appeared at the San Francisco Opera, Lyric Opera of Chicago, Dallas Opera, Houston Grand Opera, Boston Lyric Opera, Pittsburgh Opera, Opera Philadelphia, Seattle Opera, Los Angeles Opera, Cincinnati Opera, Boston Lyric Opera, Opera Theater of St. Louis, Teatro alla Scala, Opera Australia, and the Aix-en-Provence Festival.


RON CADIZ

Also a prolific concert singer, Robinson's many concert engagements have included appearances with the New York Philharmonic, Chicago Symphony

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An Atlanta native, Robinson is a graduate of The Citadel and received his musical training from the Boston University Opera Institute. He was recently named Artistic Advisor to the Cincinnati Opera.

NMON FORD, BARITONE

American baritone, Nmon Ford, opens the 2018/19 season by making his role and house debut as Crown *Porgy & Bess* in the new production at English National Opera. He travels to Scotland for Bernstein's *Songfest* which he sings with the BBC Scottish Symphony Orchestra under the baton of Thomas Dausgaard. Returning to the U.S., Nmon joins the Atlanta Symphony Orchestra as Don Pizzaro *Fidelio* alongside Christine Goerke in the title role and revives the role of Crown at Cincinnati Opera during their summer festival.

JAMES FRANKLIN

Recent highlights include his Atlanta Symphony Orchestra appearance in the role of Iago *Otello,* Kansas City Symphony for Brahms *Requiem* and in London appearing in Bernstein's *Songfest* with the BBC Symphony Orchestra at the Barbican Centre. At Madison Opera the artist appeared as Riolobo *Florencia en el Amazonas.*

Nmon Ford returned to the American operatic landscape recently as a baritone of some repute in dramatic repertoire. He appeared as Don Pizzaro at Cincinnati Opera, and continued to Pittsburgh Opera where he sang the role of Jokanaan against Patricia Racette's *Salome*. Other engagements include *Creation/Creator* with Atlanta Symphony Orchestra and performances of *Elijah* at Pomona College, Claremont.

CLAY HILLEY, TENOR

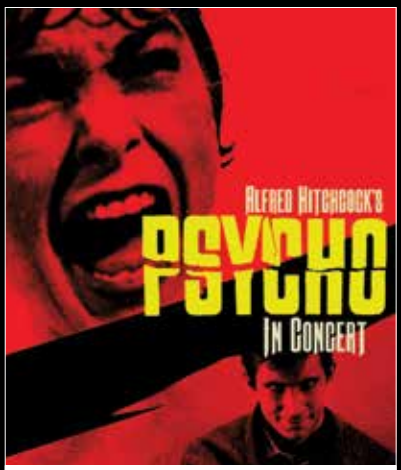
American heldentenor, Clay Hilley, is poised for a prominent international career in the most demanding roles of the operatic repertory.

Honing his repertoire and stage experience at first by covering in the leading international opera houses of North America, engagements have included *Parsifal* with Yannick Nézet-Séguin at the Metropolitan Opera, *Der Ring des Nibelungen* with Donald Runnicles and *Turandot* conducted by Nicola Luisotti at San Francisco Opera, *Siegfried* at the Canadian Opera Company led by Johannes Debus, and *Samson et Dalila* under the baton of Emmanuel Villaume at The Dallas Opera.

SUZANNE VINNIK

In recent seasons, Clay Hilley has performed the title role of Dvořák's *Dimitrij* in a new production by Anne Bogart for the Bard Music Festival conducted by Leon Botstein, the title role of Mozart's *Idomeneo* both in a new production by Arila Siegert at the Salzburger Landestheater under the baton of Mirga Gražinytė-Tyla and at the Theater Würzburg in a production by Stefan Suschke

Movies in concert with the Atlanta Symphony Orchestra



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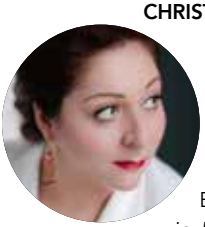
conducted by Enrico Calesso, Radamès in *Aida* with Opera Southwest and Baltimore Concert Opera, Canio in *Pagliacci* with Virginia Opera, and Erik in *Der fliegende Holländer* with Austin Lyric Opera.

Concert experience includes performances of Mahler's Eighth Symphony with John DeMain and the Madison Symphony Orchestra and with Leon Botstein and the American Symphony Orchestra and *Das Lied von der Erde* with The Apollo Orchestra of Washington, D.C., as well as Strauss' *Feuersnot* with Leon Botstein and the American Symphony Orchestra for his Carnegie Hall debut.

CHRISTINE GOERKE, SOPRANO



Soprano Christine Goerke has appeared in the major opera houses of the world and she has sung much of the great soprano repertoire, starting with the Mozart and Handel heroines and now earning critical acclaim for the dramatic Strauss and Wagner roles. She has received praise for her portrayals of the title roles in *Elektra*, *Turandot*, and *Ariadne auf Naxos*, Brünnhilde in the *Ring* Cycle, Kundry in *Parsifal*, Ortrud in *Lohengrin*, Leonore in *Fidelio*, Eboli in *Don Carlos*, The Dyer's Wife in *Die Frau ohne Schatten*, Cassandre in *Les Troyens*, Ellen Orford in *Peter Grimes*, Female Chorus in *The Rape of Lucretia*, Alice in *Falstaff*, and Madame Lidoine in *Dialogues des Carmelites.*

Goerke has also appeared with a number of the leading orchestras including the New York Philharmonic Orchestra, Boston Symphony Orchestra (in Boston, Carnegie Hall, and the Tanglewood Festival), Chicago Symphony Orchestra, Cleveland Orchestra, Los Angeles Philharmonic, National Symphony Orchestra, Radio Vara (at the Concertgebouw), Sydney Symphony, New Zealand Symphony, the Orchestra of the Age of Enlightenment, the BBC Symphony Orchestra at the BBC Proms, and the Hallé Orchestra at the Edinburgh International Festival.

Goerke's recording of Vaughan Williams' *A Sea Symphony* with Robert Spano and the Atlanta Symphony Orchestra won the 2003 Grammy® Award for Best Classical Recording and Best Choral Performance. Her close association with Robert Shaw yielded several recordings including Brahms' *Liebeslieder Waltzes*, Poulenc's *Stabat Mater*, Szymanowski's *Stabat Mater*, and the Grammy-nominated recording of Dvořák's *Stabat Mater*. Other recordings include the title role in *Iphigenie en Tauride* for Telarc and Britten's *War Requiem,* which won the 1999 Grammy® Award for Best Choral Performance.

ARTHUR WOODLEY, BASS

The season, American bass Arthur Woodley brings his acclaimed performance of Emile Griffith in Terrance Blanchard's *Champion* to the Montreal Opera and appears in concert with Atlanta Symphony Orchestra as Rocco in *Fidelio* and the U.S. Naval Academy's annual *Messiah* performances.

Woodley has appeared with prestigious opera companies all over the U.S., including the San Francisco Opera, Washington National Opera, Seattle Opera, Opera Company of Philadelphia, Dallas Opera, Cincinnati Opera, Pittsburgh, Opera, New Orleans Opera and the Opera Theatre of St. Louis. His many roles have included Varlaam in *Boris Godunov*, Bartolo in *Le nozze di Figaro*, the Four Villains

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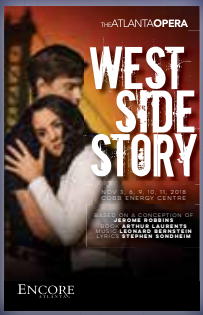

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in *Les Contes d'Hoffman*, Kuno in *Die Freischütz*, Banquo in *Macbeth*, Nick Shadow in *The Rake's Progress*, Sulpice in *La Fille du Régiment*, Leporello in *Don Giovanni*, Rocco in *Fidelio,* Publio in *La Clemenza di Tito*, Angelotti in *Tosca,* Achillas in *Guilio Cesare,* and Dansker in *Billy Budd.* He also recently created the role of Dick Hallorann in Paul Moravec's *The Shining* at the Minnesota Opera and Emile Griffith in Terence Blanchard's *Champion* at the Opera Theatre of St. Louis.

Mr. Woodley was born in New York City and raised in Saint Croix. He currently resides in Montclair, NJ. He recently joined the faculty for Vocal Performance at NYU.

LAURA TATULESCU, SOPRANO

Romanian-American soprano Laura Tatulescu has gained recognition for her beauty of voice and her exciting portrayals on the operatic and concert stage. She has performed under the batons of such eminent conductors as Riccardo Muti, Seiji Ozawa, Philippe Jordan, Adam Fischer, James Conlon, Marco Armiliato, Sebastian Weigle, Danielle Gatti, Kent Nagano, Andris Nelsons, Peter Schneider, Constantinos Carydis, Ivor Bolton and Harry Bicket.

SIMON PAULEY

The 2018/19 season sees her debut at Korea National Opera in a new production of *Così fan tutte* as Despina. She returns to the Bavarian State Opera for performances of Janáček's *Jenůfa* as Karolka and to Opéra de Lille for a recital with Romanian composer and pianist Ana Giurgiu-Bondue. She returns to Korea National Opera for her role debut as Jemmy in a new Production of *Guillaume Tell,* under the baton of Sebastian Lang-Lessing and direction of Vera Nemirova. She also sings Marzelline in *Fidelio* with the Atlanta Symphony Orchestra conducted by Robert Spano. Also this season, she makes a world premiere recording of composer Thierry Huillet's "Requiem" with the Orchestre de Chambre de Toulouse.

Born in the USA, she started her musical education as a violinist. She later graduated with a master's degree in Opera from the National Music University in Bucharest, Romania. She made her professional opera debut in 2004 at the Romanian National Opera in Bucharest. She lives in Munich.

DAVID WALTON, TENOR

David Walton dazzles stages across the country to critical acclaim, clearly staking his claim as the up-and-coming lyric tenor to watch. Recent roles include Ernesto in *Don Pasquale* with Minnesota Opera, the title role in *Albert Herring* with Union Avenue Opera, and Belmonte in Mozart's *The Abduction from the Seraglio* with Madison Opera. This summer, he returned to the Glimmerglass Festival as Count Almaviva in Francesca Zambello's new production of Rossini's *Il barbiere di Siviglia.*

Concert highlights include performing the tenor solo in Handel's *Messiah* with the Indianapolis Chamber Orchestra, South Dakota Symphony Orchestra and Rogue Valley Symphony, Mendelssohn's *Lobgesang* with Lipscomb University, *Carmina Burana* with the Virginia Tech Symphony, *Cantata BWV 88* with the Minnesota Bach Ensemble, and *Cantata BWV 80* with the Atlanta Symphony Orchestra under the baton of Robert Spano.

David is a 2017 Sullivan Grant Winner with the William Matheus Sullivan Foundation. He also won 2nd Place and Italian Diction award in the 2017 Marcello Giordani Foundation International Vocal Competition in addition to 2nd place and

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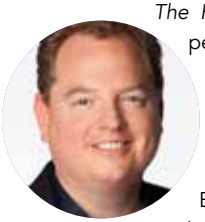
Audience Choice Award with the 2017 Opera Birmingham Vocal Competition. Other competitions include District Winner in Minnesota for the Metropolitan Opera National Council Auditions.

RICHARD CLEMENT, TENOR

Grammy® Award-winning American tenor Richard Clement has performed with most of America's major orchestras and music directors, bringing tonal beauty and superb musicality to repertoire from the baroque to the contemporary.

He recently earned particular acclaim for the title role of Elgar's *The Dream of Gerontius* with the North Carolina Symphony and Sacramento Choral Arts Society and Orchestra. In addition, he premiered—and recorded—Christopher Theofanides' *The Here and Now* with Robert Spano and the Atlanta Symphony, including performances in Atlanta and at New York's Carnegie Hall (he has also sung *Messiah* and concert performances of John Adams' *Doctor Atomic* with them).



Among the most in-demand tenors for Beethoven's *Ninth Symphony*, invitations include the Brooklyn Philharmonic, Saint Paul Chamber Orchestra; New Jersey, Milwaukee, San Antonio, Oregon, Memphis, San Diego, Baltimore, Nashville, Phoenix, Colorado and Toledo Symphonies. He sang *Elijah* with the Memphis and Charlotte Symphonies; the Verdi *Requiem* with the the Santa Rosa and New Jersey Symphonies and Chautauqua Music Festival Orchestra; Beethoven's *Missa solemnis* with the New Mexico Symphony Orchestra and National Arts Centre Orchestra; and Haydn's *Die Schöpfung* with the Colorado and Puerto Rico Symphonies.

He has been guest soloist with the Cleveland and Philadelphia Orchestras; Houston, Toronto, San Francisco and Cincinnati Symphonies, and collaborated with such conductors as Wolfgang Sawallisch, Jesús López-Cobos, Bobby McFerrin, Daniel Harding, Christopher Hogwood, Carlo Rizzi, John Mauceri, Marin Alsop, Hugh Wolff and James Conlon.

STEPHEN OZCOMERT, BASS-BARITONE

Stephen Ozcomert, bass-baritone, performs regularly in Atlanta-area concert halls. Ozcomert has been privileged previously to sing as a soloist with the Atlanta Symphony Orchestra on more than a dozen occasions and under the direction of Maestros Robert Spano, Donald Runnicles, Robert Shaw, Yoel Levi, Jere Flynt, Alexander Mickelthwaite and Howard Shore, and has served as soloist with the ASO Choruses on other occasions under Norman Mackenzie. His ASO solo credits include two solo performances in New York's Carnegie Hall and he may be heard in a supporting role on Telarc Digital's Atlanta Symphony recording of Puccini's *La bohème*. Stephen currently serves as a staff soloist at the Glenn Memorial United Methodist Church and has appeared as soloist with the William Baker Festival Singers/Summer Singers of Atlanta, and with the Emory University Orchestra and Chorus, Oglethorpe University Orchestra and Choruses, Collegium Vocale, and many area churches and civic organizations. His solo work has been featured on radio broadcasts by WABE. Stephen has performed in the Southeast in a number of operas and operettas and has an extensive repertoire of more than twenty oratorios from Bach Cantatas to Mendelssohn's *Elijah*, to Orff's *Carmina burana*.

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Chorally, Steve has sung in the ASO Chamber Chorus, the Robert Shaw Chamber Singers, and currently sings with a professional chamber choir, "Coro Vocati", led by John Dickson. Until her passing, Stephen was a student of Elizabeth Colson.

NORMAN MACKENZIE, CONDUCTOR

JEFF ROFFMAN

Norman Mackenzie's abilities as musical collaborator, conductor, and concert organist have brought him international recognition. Appointed Director of Choruses for the Atlanta Symphony Orchestra by Robert Spano in 2000, and holder of its endowed Frannie and Bill Graves Chair, he was chosen to help carry forward the creative vision of legendary founding conductor Robert Shaw to a new generation of music lovers. During his tenure, the Chorus has made numerous tours, garnered several Grammy® awards for Best Classical Album and Best Choral Performance and has three times been invited to sing with the Berlin Philharmonic. At the ASO, he prepares the Choruses for all concerts and recordings, works closely with Robert Spano on the commissioning and realization of new choral-orchestral works and conducts holiday concerts annually. In recent seasons he has conducted a "Shaw Choral Celebration" with the ASO and Chorus and performances of the Rachmaninov *Vespers* with the ASO Chamber Chorus as part of the Robert Shaw Centenary celebrations. He has prepared choruses for performance under Robert Shaw, Robert Spano, Donald Runnicles, John Adams, Roberto Abbado, Charles Dutoit, Bernard Labadie, Nicholas McGegan, John Nelson, Alan Gilbert, James Conlon and Sir Neville Marriner, among others. Recent appearances have included New York, Washington D.C., Chicago, Kansas City, Philadelphia and Minneapolis.

A native of suburban Philadelphia, Mackenzie made his debut as a pianist with the Philadelphia Orchestra at age 12. He holds degrees from the University of the Arts in Philadelphia and Westminster Choir College and worked closely with Robert Shaw for 14 years. Mackenzie's acclaimed Telarc recording of a cappella sacred music (featuring the Vaughan Williams Mass in G minor) represents the ASO Chamber Chorus's first recording apart from the Orchestra.

ATLANTA SYMPHONY ORCHESTRA CHORUS

The Atlanta Symphony Orchestra Chorus, founded in 1970 by former Music Director Robert Shaw, remains an important part of the Orchestra's programming. The Chorus is an all-volunteer, auditioned organization that performs on a regular basis with the Orchestra and is featured on many of its recordings.

Led by Director of Choruses, Norman Mackenzie, the Chorus is known for its precision and expressive singing quality. Its recordings have won 14 Grammy® Awards (nine for Best Choral Performance; four for Best Classical Recording and one for Best Opera Recording). Those include Vaughan Williams' *A Sea Symphony* and the Berlioz *Requiem*.

The Chorus performs large choral-symphonic works under the direction of Music Director, Robert Spano and Principal Guest Conductor, Donald Runnicles. In addition, the Chorus has been involved in numerous world-premiere commissioned works.

The Chorus made its debut at New York's Carnegie Hall in 1976 in a performance of Beethoven's Symphony No. 9, with the Atlanta Symphony Orchestra led by Robert Shaw. In addition, the Chorus performed in Washington, DC, for President-elect

Jimmy Carter's Inaugural Concert in 1977, and returned there with Robert Spano in 2017 as part of the SHIFT Festival. In 1988, it accompanied Shaw and the Orchestra on their European debut tour. The Chorus has traveled to Germany three times as a special guest of the Berlin Philharmonic – in December 2003 for three performances of Britten's *War Requiem*, in May 2008 for the Berlioz *Requiem*, and in December 2009 for a week of the Brahms *Requiem* performances – all with Atlanta Symphony Orchestra Principal Guest Conductor, Donald Runnicles.

Within the Chorus, there is an auditioned group of 60 singers called the Atlanta Symphony Orchestra Chamber Chorus. The Chamber Chorus, which formed before the larger Chorus in 1967, performs music of the Baroque and Classical eras, as well as works by modern masters.

ATLANTA SYMPHONY ORCHESTRA CHORUS

Norman Mackenzie
DIRECTOR OF CHORUSES
The Frannie and Bill Graves Chair

Jeffrey Baxter
CHORAL ADMINISTRATOR
The Florence Kopleff Chair

Peter Marshall
ACCOMPANIST

SOPRANO 1
Amy Baker
Mary Martha Clark
Hanan Davis
Khadijah Davis
Sakinah Davis
Liz Dean
Laura Foster
Jayme Hogan-Yarbro
Arietha Lockhart**
Mindy Margolis*
Joneen Padgett*
Rachel Paul
Callaway Powlus
Lisa Rader*
Susan Ray
Joanna Reesman
Brianna Riley
Samaria Rodriguez
Natalie Rogers
Natalie Spruell
Stacey Tanner
Brianne Turgeon*
Erika Wuerzner

SOPRANO 2
Sloan Atwood*
Barbara Brown
Martha Craft
Ellen Dukes**
Mary Goodwin
Amanda Hoffman
Kathleen Kelly-George*
Eda Mathews**
Mary Mulvey
Shannon Nesbit
Vickie Orme*
Heidi Padovano
Lindsay Patten
Paula Snelling*
Emily Tallant
Cheryl Thrash**
Donna Weeks*

ALTO 1
Akosua Adwini-Poku
Pamela Amy-Cupp
Deborah Boland**
Rachel Bowman
Donna Carter-Wood*
Laurie Cronin
Katherine Fisher
Beth Freeman
Noelle Hooge
Beverly Hueter
Janet Johnson**
Virginia Little*
Staria Lovelady
Meredith McCoy
Frances McDowell-Beadle**
Linda Morgan**
Laura Emiko Soltis
Meesook Sonu
Nancy York*

ALTO 2
Angelica Blackman-Keim
Marcia Chandler*
Christa Joy Chase*
Meaghan Curry
Cynthia Goeltz DeBold**
Afton Herring
Emily Jenkins
Sally Kann
Nicole Khoury*
Lynda Martin
Campbell Rogers
Sharon Simons*
Virginia Thompson*
Kiki Wilson**
Diane Woodard**

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Jeffrey Baxter**
Jordan Bell
John Brandt*
Daniel Cameron*
Daniel Compton
Justin Cornelius
Clifford Edge**
Steven Farrow**
Nicholas Flott
Leif Gilbert-Hansen*
Sean Mayer*
Clinton Miller
Christopher Patton
Stephen Reed#
Nathaniel Sundholm
Mark Warden*

TENOR 2
Mark Barnes
Steve Brailsford
Charles Cottingham#
Phillip Crumbly*
Sean Fletcher
John Harr
Keith Jeffords*
Steven Johnstone
Joseph Kang
Michael Parker
Timothy Parrott
Brent Runnels
Matthew Sellers
Thomas Slusher
Scott Stephens**
Keith Thompson
Alexander Wilson

BASS 1
Dock Anderson
Russell Cason**
Steven Darst**
Michael Dennison
Thomas Elston
Jon Gunnemann*
Lee Johnson
Nick Jones#
Frank Kingsley
Jason Maynard
Jameson Linville
Peter Shirts
Kendric Smith#
Ike Van Meter
Edgie Wallace*
Edward Watkins**

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Charles Boone
Brian Brown*
John Carter
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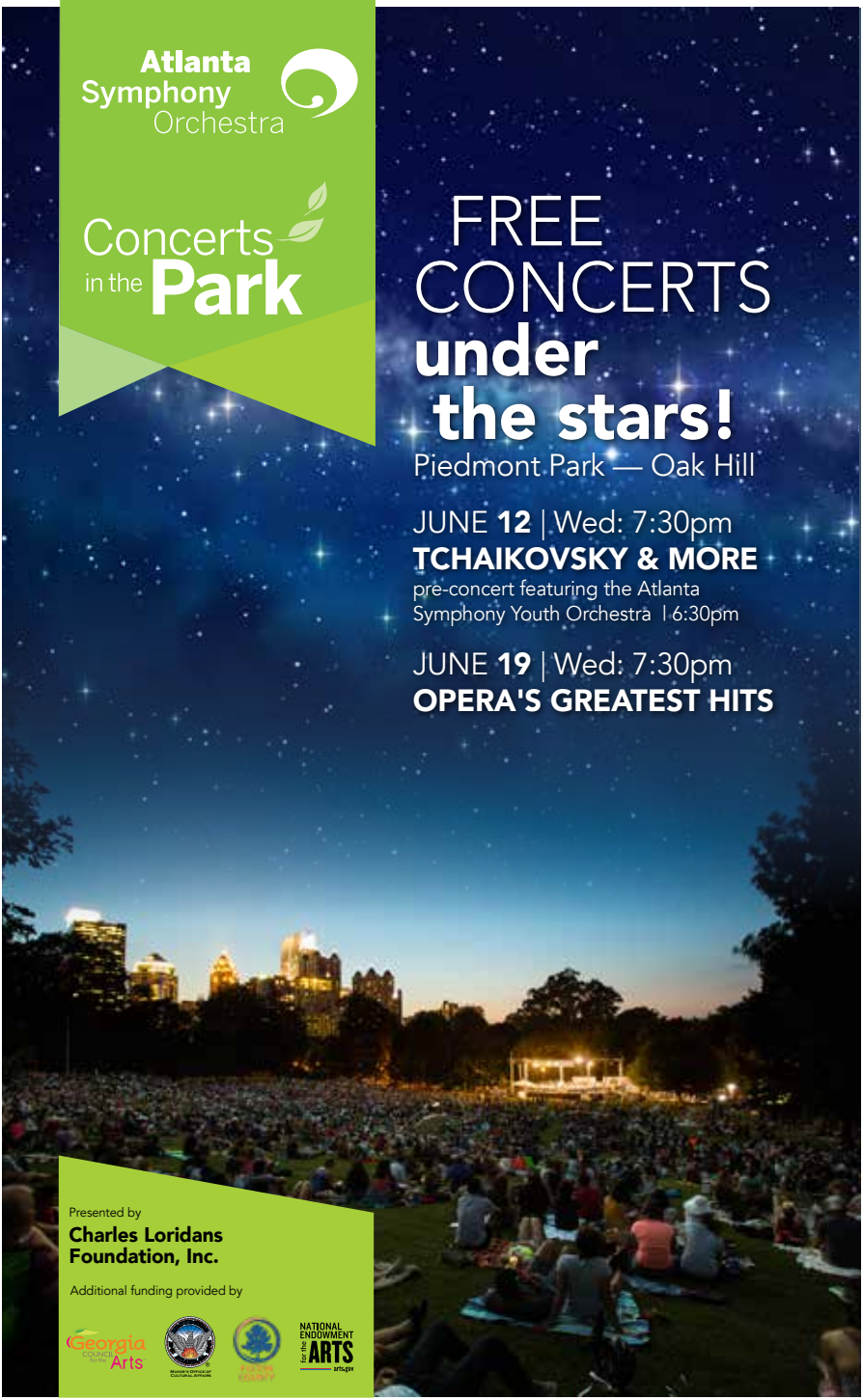
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